

# DEPARTMENT *of* MUSIC

---

UNIVERSITY OF MINNESOTA DULUTH  
**Driven to Discover<sup>SM</sup>**

**CELEBRATING THE ART OF  
COLLABORATION**

**An Evening With Laura Kaminsky**

Weber Music Hall  
Friday, March, 24, 2017  
7:30 p.m.

# Program

Just Here, Sitting Now (1998)

Laura Kaminsky (b. 1956)

I.

Andrew Mahonen, clarinet  
Allison Laughlin, piano

Triftmusik (1991)

Lexy Land, piano

Duo for flute and piano (2006)

III.

Giovani Briguente, flute  
Allison Laughlin, piano

Whitman Songs (1992)

To a Stranger

To a Common Prostitute

Aaron Humble, tenor  
Tracy Lipke-Perry, piano

Until a Name (2003)

Paula Gudmundson, flute

Duo for cello and piano (2003)

I. Lamento

Betsy Husby, violoncello  
Tracy Lipke-Perry, piano

202-456-1111 (2017)

*Premiere performance*

Paula Gudmundson, flute  
Tracy Lipke-Perry, piano

Please join us for a "Meet the Composer" reception after the recital.

## COMPOSER NOTES

**TRIFTMUSIK** was commissioned by pianist Alan Feinberg, to whom it is dedicated. The work is one movement in two connected sections; **SANCTUARY** [for Mary Lou] and **WANDERWEG** [for Amy]. The title refers to a place of enormous significance to me, Trift, a magic spot situated high above Zermatt, Switzerland, to which I have hiked every year since 1987. This vast alpine meadow at the converging point of several high altitude trails consists of only one berghaus, built at the turn of the century, which is now used as a mountain hut for serious hikers and climbers. The berghaus has no electricity and no hot water; provisions are delivered once a week by helicopter drop. One eats communally by lantern in the wooden-benched dining room, and sleeps in little rooms on ancient beds piled high with woolen blankets to keep out the high mountain winds.

Trift, at an altitude of 2337 meters, can be reached by foot alone [no cable cars, mountain trains or car routes lead there], and the trail follows the course of a great glacial waterfall which rushes down to the village of Zermatt. The walk up is steep, but visually magnificent, and when one arrives, there is a sense of great exhilaration. Because only the hardy venture up on foot, it is not a touristed area. One can be alone and very close to nature. The landscape gives me a great sense of both calm and power.

**TRIFTMUSIK** is my attempt to reveal my memories of this special place. **SANCTUARY** and various lyrical sections of **WANDERWEG** [which means "hiking trail"] are my evocation of Trift's serenity, whereas the primary material of **WANDERWEG** represents the enormous power of the mountains, glaciers and water. Mary Lou and Amy, for whom each of these sections is dedicated, have both hike to Trift; the music of the two sections attempts to capture something of each of their spirits, as well as of the spirit of the place itself.

**TRIFTMUSIK** was begun during the summer of 1991 in Switzerland and completed in the late fall in New York City.

**UNTIL A NAME.** Commissioned by and dedicated to flutist Nina Assimakopoulos. Poem by Elizabeth Bishop was the source of inspiration for this short piece.

### **CONVERSATION**

*The tumult in the heart  
keeps asking questions.  
And then it stops and undertakes to answer  
in the same tone of voice.  
No one could tell the difference.*

*Uninnocent, these conversations start,  
and then engage the senses,  
only half-meaning to.  
And then there is no choice  
and then there is no sense;*

*until a name  
and all its connotation are the same.*

**202-456-1111.** The public access phone number for the White House. Since January 2017, one can no longer leave a message. What does this say about the relationship between the current President and his citizenry? The election results of November 2016 were an alarming wake-up to the country as a whole, no matter which side of the divide one is on. Like many, I am afraid of the new direction our government has taken, and mightily concerned about the content and the quality of public discourse. These worries were foremost in my mind as I began composing. I struggled with how to synchronize my bleak mental/emotional state with the task at hand--writing for the golden combination of flute and piano. I couldn't find my way. One day, after an unsuccessful attempt to leave a message of dissent on the White House line, I had a flash--I would use that phone number as source material for the duo--and assigned pitches to each number, with the "0" represented as a rest. Suddenly, I had focus. The resulting work, *202-456-1111*, is in one movement, and reveals the many different emotions of an uneasy citizen at the dawn of a new political era.

## Biographies

**Laura Kaminsky** is a composer with “an ear for the new and interesting” (The New York Times) whose “music is full of fire as well as ice, written in an idiom that contrasts dissonance and violence with tonal beauty and meditative reflection. It is strong stuff.” (American Record Guide). Social and political themes are common in her work, as is an abiding respect for and connection to the natural world. Her opera, *As One* (co-librettists



Mark Campbell and Kimberly Reed), debuted in 2014 at BAM to unanimously positive reviews, including: “[*As One*] is a piece that haunts and challenges its audience with questions about identity, authenticity, compassion, and the human desire for self-love and peace” (Opera News) and “... musically, (this seasoned, socially-aware composer’s) dramatically charged music has a tonal ambiguity that allows each scene to go where it needs to, and in a clear dramatic trajectory.” (Operavore) Subsequent *As One* productions include Utah State University/Caine School of the Arts, West Edge Opera (Oakland, CA), *Urban Arias* (Washington DC), and *Opera Colorado* (2017). According to the Washington Post, “this is effective, direct music ... Kaminsky writes well for the voice.”

The *As One* team has since been commissioned twice — by Houston Grand Opera for a new work, *Some Light Emerges*, that will premiere in 2017, and by San Francisco’s Opera Parallele for *Today It Rains*, inspired by the life and work of Georgia O’Keeffe, for 2018–19. Other upcoming commissions include a Piano Quintet for Ursula Oppens and the Cassatt String Quartet and a new work for Flute and Piano for the University of Minnesota/Duluth.

Kaminsky has received grants, awards and fellowships from, among others, the National Endowment for the Arts, Koussevitzky Music Foundation, Opera America, Chamber Music America, BAM/The Kennedy Center De Vos Institute, Aaron Copland Fund, Virgil Thomson Foundation, Roger Shapiro Fund for New Music, American Music Center, USArtists International, CEC ArtsLink International Partnerships, Likhachev-Russkiy Mir Foundation Cultural Fellowship, Kenan Institute for the Arts, Artist Trust, New York State Council on the Arts, Bronx Arts Council, Arts Westchester, North Carolina Arts Council, Seattle Arts Commission, and Meet the Composer. She has received six ASCAP-Chamber Music America Awards for Adventurous Programming, a citation from the Office of the President of the Borough of Manhattan, the 2015 Polish Gold Cross of Merit (Złoty Krzyż Zasługi RP), a decoration awarded by the President of Poland for exemplary public service or humanitarian work, as well as the Polish Ministry of Culture and National Heritage 2010 Chopin Award. She has been a fellow at the Hermitage Artist Retreat Center, Virginia Center for the Creative Arts, Centrum Foundation, Dorland Mountain Arts Colony, and Millay Colony for the Arts, and, in 2016, the Camargo Foundation in Cassis, France.

Currently composer-in-residence at American Opera Projects, Kaminsky is a member of the faculty in the School of the Arts/Conservatory of Music at Purchase College/SUNY, where she served as dean from 2004–2008; she was also Artistic Director of Symphony Space in New York City until 2014. Previously she was chair of the music department at Cornish College of the Arts in Seattle, Artistic Director of the European Mozart Academy in Poland, and visiting faculty at the National Academy of Music in Ghana. In New York she held the positions of Director of Music and Theatre Programs at The New School, Artistic Director of Town Hall, and Associate Director of Humanities at the 92nd Street Y.

Kaminsky's scores are available for distribution through Bill Holab Music. Her music is heard on the Albany, Bridge, CRI, Capstone, Mode, and MSR labels. A complete list of available recordings can be viewed at the Buy CDs page. Kaminsky is a BMI composer.

Described as remarkably virtuosic by the Columbus Republic and transcendent by the Daytona Beach News Journal, tenor **Aaron Humble** originally hails from Northeast Ohio. Believing that a consummate musician can tackle multiple genres, Aaron has performed in opera, recital, concert, and chamber music venues. During his tenure with Cantus, Aaron enjoyed solo appearances with the St. Paul Chamber Orchestra and the Boston Pops and concert appearances at the Kennedy Center, Lincoln Center, The Library of Congress, Wolf Trap, and The Chautauqua Institute. Aaron is a member of the faculty at Minnesota State Mankato where he teaches applied voice, diction, and conducts the University Chorale.



A Graduate of Millikin University, Aaron holds the Doctor of Music degree in Vocal Performance and Literature from the Indiana University Jacobs School of Music. As Aaron directs his focus toward teaching, he continues to perform as a recital and concert singer as well as maintaining his work as a clinician in a variety of vocal and choral settings including his work as a cantor at the Church of the Assumption in downtown St. Paul. An avid gardener and home improvement devotee, Aaron splits his time between Mankato and Dallas where his husband Xu and their two cats, Chopstick and Toothpick, currently live.

# THANK YOU

Special thank you to the following for your enthusiasm, effort, energy, generous time, and support in realizing this residency:

Dr. Laura Kaminsky, Composer-in-Residence

Dr. Betsy Husby, Assistant Professor of Cello, UMD

Dr. Aaron Humble, Assistant Professor of Voice & Choir, Minnesota State  
University Mankato

Julie Topie and the UMD Music Department Staff

Don Schraufnagel, Technical Director

Dave Winchester, Piano Technician

Karley Schoenberg, Graphic Design

UMD Student Performers:

Giovani Briguenta

Lexy Land

Allison Laughlin

Leah Magnuson

Andrew Mahonen

Isabella Wurm

Yu-Ting You

These events were made possible by funding from the UM Commission on Women, a UMD SEM Grant, and Gonska funding.

## **Upcoming Events in the Music Department**

Call 726-8877 or visit [www.tickets.umn.edu](http://www.tickets.umn.edu)  
to reserve tickets and for a complete list of events.

### **UMD FLUTE WORKSHOP**

**June 7-9, 2017**

**Featuring: *Greg Milliren*, Associate Principal Flute of the Minnesota Orchestra & *Dr. Paula Gudmundson*, Assistant Professor of Flute at the University of Minnesota Duluth.**

**Open to university flutists, high school flutists, teachers, and amateurs.**

**Contact: Dr. Paula Gudmundson at [gudmu020@d.umn.edu](mailto:gudmu020@d.umn.edu) or 218.726.7543**